



Western Arts&Humanities

Department of Languages and Cultures

DIGIHUM 2120F

DIGITAL CREATIVITY.

TENTATIVE Course outline for Fall 2021

1. Technical Requirements:



Stable internet connection



Laptop or computer

2. Course Overview and Important Dates:



Delivery Mode	Dates	Time
Blended	Lectures: Monday, 10:30-11:30 Online Discussions will work on a week-based cycle.	

*Details about design and delivery of the course are listed below in Section 4

Classes Start	Reading Weeks	Classes End	Study day(s)	Exam Period
September 8	November 1 - 7	December 8	December 9	N/A

*November 30, 2021: Last day to drop a full course and full-year half course without penalty

3. Contact Information

Course Professor	Contact Information
Prof. Juan-Luis Suárez, MBA, PhD, PhD	jsuarez@uwo.ca



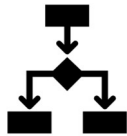
Instructor(s) or Teaching Assistant(s)	Contact Information
TBD	

4. Course Description and Design

Study creativity as it happens through some of the most creative minds in the world! Grounded in contemporary practices of creativity, you will examine actual cases of innovation in fields like music, tech, fashion, cooking, theater and the Internet. Students will learn how to transform a creative idea into a business plan, and tackle big problems using design thinking techniques. In this **blended course**, you will learn how to become more creative by learning from some of the most creative minds of our time. You will learn how super creative individuals have developed fulfilling and successful careers and lives by following their own paths and creating specific methodologies.

By the end of this course you will be able to apply the learnings from these models **to your own life** through a set of **Reflective Practices** carried out weekly. You will also learn how to synthesis the learnings from super creative individuals into a **Creativity Manifesto** for your own career. You will compile all your acquired skills into your own **Tool Kit for Practicing Creativity**.

GAMIFICATION: By contributing more and better to the online discussions of the **Reflective Practices** (see below), you will be able to get special benefits towards your final mark and to better organize your study routine, doing more when you have some more time. **Earn COINS to exchange for points (up to 10%) and privileges such as postponing 24hrs the date of your assignment, or skipping one week of online discussions. Full details will be provided during the first week of classes.**



ACTIVITIES AND DELIVERABLES:

☒ Reading/Watching/Listening of Lectures and Materials must be completed by Monday night every week.

Reflective Practices: Online (OWL) Work (in your own section): Weekly Entries of your **Reflective Practices**:

☒ Leaders will post their prompts in OWL for the week Wednesdays before 8:55pm EST.

☒ Learners will post their answers to the Leaders' prompts in OWL for the week Thursdays before 11:55pm EST.

Creativity Manifesto:

☒ All students will submit their **Creativity Manifesto** in OWL before 11:55pm EST, November 1st. Detailed instructions will be provided two weeks prior to due date.

Final Tool Kit for Practicing Creativity:

☒ All students will post their final **Tool Kit for Creativity** in OWL before 11:55pm EST, December 9, 2020. Detailed instructions will be provided two weeks prior to due date.

All course material will be posted to OWL: <http://owl.uwo.ca>. Any changes will be indicated on the OWL site and discussed with the class.

If students need assistance, they can seek support on the [OWL Help page](#). Alternatively, they can contact the [Western Technology Services Helpdesk](#). They can be contacted by phone at 519-661-3800 or ext. 83800.

[Google Chrome](#) or [Mozilla Firefox](#) are the preferred browsers to optimally use OWL; update your browsers frequently. Students interested in evaluating their internet speed, please click [here](#).

5. Learning Outcomes



Upon successful completion of this course, students will be able to:

- Development of a set of principles to guide their creative endeavors
- Acquaintance with some special cases of individuals and organizations renowned for their creative endeavors
- Knowledge of some of the main concepts of creativity and innovation
- Reflect on the life experiences, work ethic, practical skills, and projects of some very creative individuals.

6. Course Content and Schedule



Week	Dates	Topic	Materials
1	Sept 13 – 19	Introduction to the Course	<ul style="list-style-type: none"> • Lecture
2	Sept 20 – 26	Introduction to Creativity	<ul style="list-style-type: none"> • Lecture • David W. Galenson: Old Masters and Young Geniuses. The Two Life Cycles of Artistic Creativity. Chapters 1,7. • Seelig, T. (2012). <i>inGenius: A crash course on creativity</i>. Chapters 1. Hay House, Inc. • Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. <i>Handbook of creativity</i>, 1, 3-15. • EXTRA: Steve Jobs on Creativity. • EXTRA: Creativity and The Brain.
3	Sept 27 – Oct 3	Theaster Gates: The Art of Upscaling	<ul style="list-style-type: none"> • Lecture • Film: "Chicago" in <i>Home</i> (2020 TV series): Apple TV+. • [See Section 10: Resources] • Theaster Gates: "Visual Thoughts". <i>Ballads for Huguenot House</i>, pp. 24-30. • Theaster Gates: "The Artist Corporation and the Collective". <i>Nka: Journal of Contemporary African Art</i>, Number 34, Spring 2014, pp. 74-79. • EXTRA: John Colapinto: "The Real State Artist". <i>The New Yorker</i> January 13, 2014.
4	Sept 4 – Oct 10	Art with Impact. Doris Salcedo.	<ul style="list-style-type: none"> • Lecture • Bal, M. (2010). <i>Of what one cannot speak: Doris Salcedo's political art</i>. University of Chicago Press. Chapter 5. • <i>Fragments</i>: https://youtu.be/d7rAb2O0JV8 • EXTRA: IMMA presents Doris Salcedo 'Acts of Mourning': https://youtu.be/JSjHsJHaBoc
5	Oct 11 – 17	The Artist is Present. Marina Abramovic.	<ul style="list-style-type: none"> • Lecture • Abramovic, M. (2018). <i>Walk through Walls: A memoir</i>. Chapters 1 & 6. Three Rivers Press. • "Marina Abramović: An art made of trust, vulnerability and connection TED Talk". TED.com. • EXTRA: https://www.moma.org/artists/26439. • EXTRA: https://www.youtube.com/watch?v=mEcqoqvIxPY.
6	Oct 18 – 24	Creativity and Innovation in High Cuisine.	<ul style="list-style-type: none"> • Lecture

		Ferran Adrià & elBulli.	<ul style="list-style-type: none"> • Andrews, C. (2011). <i>Ferran: The Inside Story of El Bulli and the Man who Reinvented Food</i>. Chapter 1. Penguin. • Film: <i>el Bulli: The story of a dream. Episodes 9 and 12</i>. Amazon Prime Canada. [See Section 10: Resources] • EXTRA: Anthony Bourdain: No Reservations. https://www.dailymotion.com/video/x5wyvx3
7	Oct 25 – 31	Creativity in Architecture: from Gehry to Yvonne Farrell and Shelley McNamara.	<ul style="list-style-type: none"> • Lecture • Frank Gehry on the creative process. • Dialogue and Translation: Grafton Architects. Lecture 1 • EXTRA: Witold Rybczynski: How Architecture Works: A Humanist's Toolkit. Introduction; Chapter 1.
8	Nov 1 – Nov 7	Reading Week	• N/A
9	Nov 8 – 14	The Super-Creative Poet. Anne Carson.	<ul style="list-style-type: none"> • Lecture • Anne Carson: <i>The Beauty of the Husband</i>. Carson, A. (2002). <i>The Beauty of the Husband. A Fictional Essay in 29 Tangos</i>. New York: Vintage. [See Section 10: Resources] • EXTRA: Sam Anderson: "The Inscrutable Brilliance of Anne Carson". The New York Times March 14, 2013. • EXTRA: Anne Carson Interview. CBC: https://www.cbc.ca/player/play/2688185706/
10	Nov 15 – 21	Art of the In-Between. Rei Kawakubo.	<ul style="list-style-type: none"> • Lecture • https://www.vogue.com/article/rei-kawakubo-interview-comme-des-garcons-2017-met-museum-costume-exhibit • https://www.nytimes.com/2017/05/01/fashion/rei-kawakubos-commes-de-garcons.html • EXTRA: https://www.youtube.com/watch?v=HdR9PkJWz_I
11	Nov 22 – 28	Digital Innovation. Robert Lepage.	<ul style="list-style-type: none"> • Lecture • <i>Coriolanus</i>. Stratfest @ Home: https://www.stratfordfestival.ca/AtHome. [See Section 10: Resources] • CBS Ideas: The Limitless Vision of Robert Lepage: https://www.cbc.ca/player/play/2577334707/ • EXTRA: Director's Thoughts with Robert Lepage: https://youtu.be/qxclzyl7nXI • EXTRA: Catmull, E. (2008). How Pixar Fosters Collective Creativity. <i>Harvard Business Review</i>.
12	Nov 29 – Dec 5	Potter & Writer. Edmund de Waal.	<ul style="list-style-type: none"> • Lecture • De Waal, E. (2015). <i>The White Road. Journey into an Obsession</i>. Toronto: Alfred A. Knopf, 2015. Chapter 66. Breathrun. • EXTRA: https://youtu.be/2G5j3BXqvpo
13	Dec 6 – Dec 8	ALL CREATIVES	• CONCLUSIONS

7. Evaluation:

- **Reflective Pieces on OWL:** 30%
 - **Gamification:** 10%
- **Creativity Manifesto:** 30%
- **Tool Kit for Creativity:** 30%

8. Communication:



- ☒ Attendance to Lectures and personal taking of Notes are highly recommended
- ☒ Students should check the OWL site every 24 – 48 hours
- ☒ Updates will be provided on the OWL announcements section as needed
- ☒ Students should email their instructor(s) and teaching assistant(s) using OWL “messages”
- ☒ Emails will be monitored daily (except on weekends); students will receive a response in 24 – 48 hours
- ☒ This course will use Microsoft Teams for specific online discussions and meetings with TAs
- ☒ This course will use the OWL forum for discussions
- ☒ Students should post all course-related content on the discussion forum so that everyone can access answers to questions
- ☒ The discussion forums will be monitored daily by instructors or teaching assistants

9. Office Hours:



- ☒ Office hours will be held remotely using MS Teams [as per students’ requests]
- ☒ Students will be able to sign up for an appointment using (Sign Up on OWL)
- ☒ Group office hours will be held, recorded, and posted for everyone to view

10. Resources:



- ☒ All resources except those listed below will be posted in OWL
- ☒ **Additional resources:** Apple TV+ (7-day free trial) to watch “Chicago” in *Home* (2020 TV series). Amazon Prime Canada (\$: 30-day free trial) to watch *El Bulli. The story of a dream* (30-day free trial). Anne Carson: *The Beauty of the Husband*. Carson, A. (2002). *The Beauty of the Husband. A Fictional Essay in 29 Tangos*. New York: Vintage. *Coriolanus*. Stratfest @ Home: <https://www.stratfordfestival.ca/AtHome> (\$9.97 On Demand Stratford at Home).

11. Professionalism & Privacy:



Western students are expected to follow the [Student Code of Conduct](#). Additionally, the following expectations and professional conduct apply to this course:

- ☒ Students are expected to follow online etiquette expectations provided on OWL
- ☒ All course materials created by the instructor(s) are copyrighted and cannot be sold/shared
- ☒ Recordings are not permitted (audio or video) without explicit permission
- ☒ Permitted recordings are not to be distributed
- ☒ Students will be expected to take an academic integrity pledge before some assessments
- ☒ All recorded sessions will remain within the course site or unlisted if streamed

12. How to Be Successful in this Class:

Students enrolled in this class should understand the level of autonomy and self-discipline required to be successful.



1. Invest in a planner or application to keep track of your courses. Populate all your deadlines at the start of the term and schedule time at the start of each week to get organized and manage your time.
2. Make it a daily habit to log onto OWL to ensure you have seen everything posted to help you succeed in this class.
3. Follow weekly checklists created on OWL or create your own to help you stay on track.
4. Take notes as you go through the lesson material. Treat this course as you would a face-to-face course. Keeping handwritten notes or even notes on a regular Word document will help you learn more effectively than just reading or watching the videos.
5. Connect with others. Try forming an online study group and try meeting on a weekly basis for study and peer support.
6. Do not be afraid to ask questions. If you are struggling with a topic, check the online discussion boards or contact your instructor(s) and or teaching assistant(s).
7. Reward yourself for successes. It seems easier to motivate ourselves knowing that there is something waiting for us at the end of the task.

13. Online Etiquette

Some components of this course will involve online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- please “arrive” to class on time
- please use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- to minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- please be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable
- unless invited by your instructor, do **not** share your screen in the meeting

The course instructor/TA will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- if you wish to speak, use the “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question
- remember to unmute your microphone and turn on your video camera before speaking
- self-identify when speaking.
- remember to mute your mic after speaking (unless directed otherwise)

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. “Flaming” is never appropriate.
- Be professional and scholarly in all online postings. Cite the ideas of others appropriately.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

14. Western Academic Policies and Statements

Absence from Course Commitments

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are *not* met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.**

For Western University policy on Consideration for Student Absence, see [Policy on Academic Consideration for Student Absences - Undergraduate Students in First Entry Programs](#) and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf.

Accommodation for Religious Holidays

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

The policy on Accommodation for Religious Holidays can be viewed [here](#).

Special Examinations

A Special Examination is any examination other than the regular examination, and it may be offered only with the permission of the Dean of the Faculty in which the student is registered, in consultation with the instructor and Department Chair. Permission to write a Special Examination may be given on the basis of compassionate or medical grounds with appropriate supporting documents. To provide an opportunity for students to recover from the circumstances resulting in a Special Examination, the University has implemented Special Examinations dates. These dates as well as other important information about examinations and academic standing can be found [here](#).

Academic Offenses

"Scholastic offenses are taken seriously, and students are directed [here](#) to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offense.

Accessibility Statement

Please contact the course instructor if you require material in an alternate format or if you require any other arrangements to make this course more accessible to you. You may also wish to contact Accessible Education (AE) at 661-2111 x 82147 for any specific question regarding an accommodation or review [The policy on Accommodation for Students with Disabilities](#)

Correspondence Statement

The centrally administered **e-mail account** provided to students will be considered the individual's official university e-mail address. It is the responsibility of the account holder to ensure that e-mail received from the University at his/her official university address is attended to in a timely manner. You can read about the privacy and security of the UWO email accounts [here](#).

Turnitin and other similarity review software

All assignments will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. Students will be able to view their results before the final submission. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between Western University and [Turnitin.com](#).

Copyright and Audio/Video Recording Statement

Course material produced by faculty is copyrighted and to reproduce this material for any purposes other than your own educational use contravenes Canadian Copyright Laws. You must always ask permission to record another individual and you should never share or distribute recordings.

Rounding of Marks Statement

We strive to maintain high standards that reflect the effort that both students and faculty put into the teaching and learning experience during this course. All students will be treated equally and evaluated based only on their actual achievement. **Final grades** on this course, irrespective of the number of decimal places used in marking individual assignments and tests, will be calculated to one decimal place and rounded to the nearest integer, e.g., 74.4 becomes 74, and 74.5 becomes 75. Marks WILL NOT be bumped to the next grade or GPA, e.g. a 79 will NOT be bumped up to an 80, an 84 WILL NOT be bumped up to an 85, etc. The mark attained is the mark you achieved, and the mark assigned.

15. Support Services

Students who are in emotional distress should refer to [MentalHealth@Western](#) for a complete list of options about how to obtain help.

The following links provide information about support services at Western University.

[Registrarial Services](#)

[Academic Counselling \(Arts and Humanities\)](#)

[Student Development Services](#)

[Student Health Services](#)

[Services Provided by USC](#)

Appeal Procedures